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American Art News

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MR. TAFT'S NEW PICTURES.

The Taft collection of old masters, in Cincinnati, has just been enriched by two inferior works, an interior "The Sleeping Soldier," by Terburg, and a portrait of the bullfighter "Costillares," by Goya. Terburg, the aristocrat among his great colleagues of interior painting of the XVII. century, again triumphs in this little picture through his, what may be called, finest of innate noblesse. His delicacy of drawing and picturesque representation of textiles, silks, uniforms, armor, etc., combine here in an expression of infinite charm and virtuosity of craftsmanship. The picture shows the figure of a sleeping soldier who is on the verge of awakening through being tickled with a straw by a woman. Another soldier, a trumpeter, is smilingly standing nearby. The latter figure is the same portrayed in that pearl of a Terburg in the Rijks Museum called "Fatherly Advice."

The Goya portrait, showing the almost life-size head of the famous bull fighter, is a stunning piece of powerful realism. Costillares was the originator of a school of famous bull fighters. He was the first one who really attacked the bull. With such life, such real flesh and blood as is expressed in this rather early portrait, added to the impression one gets through Goya's later portrait of Queen Maria Louisa, hanging in the next room, which is just as picturesquely forceful, chiefly through its wonderful color, one can readily understand the great influence Goya was bound to exercise on modern art.

ART CRITIC SEES AFFRONT.

Mr. Grosvenor Atterbury, president of the Architectural League of New York, recently wrote Mr. Charles H. Caffin, art critic of "The New York American," who was not invited to the recent press view of the League Exhibition, expressing his regret and that of the league for the incident, and explaining that the chairman of the press committee, Laurel Harris, had been told that Mr. Caffin no longer represented that newspaper, and that someone else did, to whom the invitation was sent.

"It would appear," said Mr. Atterbury, "that the league did not welcome public discussion and criticism of its exhibits. Its policy is, on the contrary, to encourage full and free discussion of its exhibits, no matter whether the opinions be praise or disapproval."

"Thanking Mr. Atterbury for his assurance that the league regrets the occurrence," Mr. Caffin, in his reply said, "that the explanation does not satisfy him, since his name has appeared for the last three art seasons in large letters every Monday morning at the top of the art department that I conduct in the 'New York American.' "It is a satisfaction," he continues, "to learn that the league as a body does not stand for the personal affront put upon me by its representative."

ANCIENT ART IN WISCONSIN.

Mr. W. A. Titus, of Fond du Lac, Wis., has loaned to the history department of the University of Wisconsin, an interesting collection of ancient Egyptian, Greek, Roman, Arabic, Syrian-Hebrew and Phoenician art relics, some of them dating from 2350, 2000 and 1500 B. C.

"THE ORIGINAL C."

Much amusement has been caused in rug and auction circles this week by the large spread announcements in the advertising columns of the dailies, in many instances placed side by side, of an auction sale of Oriental rugs and carpets at a Fifth Ave. Auction Gallery by an Armenian named rug concern, which closed a three days' session yesterday, and of another rug house of almost the same name—the last firm to the effect that they had no connection with the auction sale aforesaid, and have never held any auction or special sales.

The sole difference in the names of the two concerns is that one calls itself "C. Bros. and Co.," and the other "C. and Co."

It would be interesting to know whether this war of advertising benefited or injured the auction sale, and which of the two houses is the "Original C."

SARGENT FOR ALBRIGHT GALLERY.

Miss Cornelia B. Sage, director of the Albright Gallery at Buffalo, announces the purchase by that institution, of the remarkably fine example of John S. Sargent "Venetian Bead Stringers."

AERO CLUB'S DEFENSE POSTERS.

A committee of the Aero Club of America, composed of Jules Turcas, Henry Reuterdahl and Henry Woodhouse initiated on Mar. 10 a movement to mobilize the artists of this country for national defense work, the plan being to stimulate patriotism by means of paintings, cartoons and posters to be contributed free by the artists and to be published and distributed by the Aero Club and the Conference Committee on National Preparedness. The reproductions of the paintings and cartoons and of the posters will be published in the newspapers and magazines and displayed on bill boards in elevated, street and subway cars, and in public buildings. They will also be given to the army and navy and marine corps, to the militia and to the various societies for national defense. A meeting of those interested in the propaganda was held in the Aero Club on the evening of Mar. 11.

CLEVELAND GETS EARLY AM'NS.

The Cleveland Museum has acquired the fine portrait of Nathaniel Hurd by J. S. Copley—one of the most striking of the artist's American period, and which was reproduced in the ART NEWS last week as having been sold by the Copley Gallery of Boston.

The Museum has also secured an important pair of portraits—those of Captain and Mrs. David by Thomas Sully, and from the Vose Gallery of Boston, the portrait of Mrs. John Greene, in frame made by Paul Revere.

A movement is on foot to secure for the new Museum, the valuable collection of original drawings gathered by Miss Lillian Lawlor during her long residence in Paris.

Forty-four paintings of Alaskan scenery by R. V. V. Sewell are on view at the Museum of Natural History.

THE SPRING ACADEMY.

The ninety-first annual exhibition of the National Academy of Design, familiarly known to the art world, as the "Spring Academy," which, following the "Vernissage" and reception of yesterday morning and afternoon, respectively, opens to the public today in the Fine Arts Galleries in West 57 Street, will be the Art Mecca for local and out-of-town visitors until April 23.

After a trial last year of free admission, the Academy Council has decided to restore the admission fee of 50 cents this year, save on Mondays, when admission will be free. The exhibition is again this year a good one, and is unusually well hung. Some 400 oils and a score or more of sculptures are displayed, chosen from some 1,500 sent in. Again, as in past years, want of space prevented the hanging of more pictures than those on the walls, which were accepted by the Jury, but perforce returned to their senders. These, at least, have the melancholy satisfaction of knowing that their works were not rejected.

It is becoming wearisome—this annual forced rejection of good pictures at the Academy shows for want of space. A new President—Mr. Weir—has succeeded to Alexander, who each year of his long incumbency hopefully predicted and worked for adequate galleries for the Academy, and no progress towards the acquirement of these sorely needed galleries is even this year reported. Shall we have this year another show of works accepted but not hung, or was the one attempt at such a display two years ago not sufficiently encouraging?

The Miniature Society, again this year, makes its annual showing with the Academy—in the opinion of some of its members, a mistake, for the Society's delightful display, even smaller this year than last, suffers from want of the public notice and attention it has always received and would receive again if made independently, and not overshadowed by the larger display of oils.

An Effective Display.

A first visit to the present Academy show, without the necessary aid of a Catalog, emphasizes the criticism passed by most of the New York writers who journeyed to the current Pennsylvania Academy exhibition in Philadelphia, last month, on that display—that its strength this year was largely derived from the presence in it of many of the best pictures from last year's Spring and Winter Academies. The New York organization has so steadily improved the general character of its two annual displays, the past few years, that the Philadelphia show, which has not really deteriorated in any marked degree, is no longer superior, as of yore, and reflects the New York displays. There is a refreshing atmosphere of energy and vitality in every room of the Fine Arts Galleries this, as last year. No sensational or "Star" pictures—which one looked for in past years—but a high general average of merit and the stronger painters are all well and, in some instances, admirably represented. There are some regrettable absentees, notably J. Francis Murphy, Jr., Cecilia Beaux, Paul Dougherty and again Robert Henri—but such painters as Weir, Chase, Horatio Walker, Emil Carlsen, Smedley, Groll, Van Laer, Potthast, Parschall, Snell, Bogert, Geo. Elmer Browne, Lawton Parker, W. S. Robinson, Bellows, Gifford Beal, Ryder, John F. Carlson, Paul King, Hugo Ballin, Lydia Emmet, Edward Dufner, Joseph Pearson, Jr., Max Bohm, Luis Mora, Ernest Lawson, and Howard Russell Butler, are all unusually well represented, while such veterans as Edward Gay, George H. Smillie, E. L. Henry, and such near veterans as W. L. Palmer and Francis and Bolton Jones, Ben Foster, C. C. Curran, and Cullen Yates, are to the fore. With such men sending virile and fine works the display could not be a poor one.

The delayed catalog, or even the usual proof sheets, furnished in advance to those writers who perforce, like the "Art News" representative, must see the display some time before its opening, makes other than a hasty general review impossible in this issue. More detailed notice must be deferred until next week.

The Prize Winners.

The prize awards, as usual, will come in for favorable and adverse criticism, according to the points of view of the friends and admirers of the winners, to those of the artists who did not secure awards. They would seem to a neutral—and an art writer can be really neutral at times—to have been, on the whole, well distributed.

The Thomas B. Clarke prize for the best



F. AUGUSTUS SCHERMERHORN,
President of the Union Club, N. Y.
August Franzen.

In the Spring Academy Exhibition.

New Method of Casting Sculpture.

Alfred Lenz, a New York sculptor, has invented a new method or process of casting in metal from sculptural and other models, which is said to represent a decided advance over the process that has been employed for years. He has developed a slightly porous mould substance and this enveloping mass he makes nearly as hot as the metal when ready for casting. This mould is then set over a cylinder upon which a suction pump acts, and by drawing air out of the mould a partial vacuum is produced in the cavities into which the molten metal is thus stimulated to flow. The most delicate parts of flowers and leaves can be perfectly reproduced in metal by the Lenz process.

The Walters' Art Gallery of Baltimore, one of the finest in the East, will not become a municipal institution, as was previously reported, but will probably be perpetuated along lines similar to the Peabody Institute.

AN ISRAELS FOR READING.

Mrs. Huber L. Smith, of Reading, Pa., has presented to the Art Gallery of that city a painting of a peasant girl by Josef Israels. The late George F. Baer, president of the Philadelphia & Reading Railroad, bought this picture in Amsterdam in 1897.

NEW GIFT TO ART SOCIETY.

Mr. Samuel Owen Buckner, pres't of the Milwaukee Art Soc'y, has presented to the soc'y, for its permanent coll'n, C. Arnold Slade's "Vender of Cocoa Water. Some 13 of the artist's works were purchased by Milwaukeeans during his recent show.

POPULAR PRIZE PICTURE.

Marie Danforth Page's "The Mother," a well-executed and sympathetic study of a woman holding a baby in her arms, has been awarded the Philadelphia Prize at the 11th annual exhib'n of the Pa. Academy. The award was made by popular vote.

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figure composition, won last year by Richard E. Miller, goes this year to F. E. Church, for his decorative figure of a girl with a peacock, entitled "Peacock Girl."

The Inness gold medal for the best landscape shown (combined for the first time at the present display with the Altman first prize of \$1,000), won last year by Joseph T. Pearson, Jr., goes this year to Charles Rosen for his fine strong "Winter Landscape."

The new second Altman prize of \$500 goes to Ernest Lawson for his "Pigeon Coop."

The Isaac N. Maynard prize for the best portrait shown, won last year by Douglas Volk, goes this year to W. T. Smedley for his virile expressive portrait of "Mrs. C. B. R."

The J. Sandford Saltus gold medal for merit won last year by Abbot H. Thayer, goes this year to Emil Carlsen for his remarkable "Moonlight on a Calm Sea" which has been, deservedly, given the place of honor on the north wall of the Vanderbilt Gallery.

The three Hallgarten prizes, for the three best oils, won respectively last year by Eugene E. Speicher, Randall Davey and Robert H. Nisbet, go this year to Arthur Crisp for his "Strollers," R. Sloan Bredin for his landscape "Summer Afternoon" and John Follinsbee for his landscape "Winter Quiet."

The Julia A. Shaw Memorial prize for the most meritorious picture by a woman shown, won last year by Mary Greene Blumenschein, with her "Princess and the Frog," goes this year to Julia M. Lewis for her "Interior with Figures" depicting children reading, "A Rainy Day."

The South Gallery.

The pictures which stand out the most in the South Gallery on first view, are a fine, broadly and strongly painted landscape by A. Van Laer, a typical and delightful interior, with two girls in old-fashioned costumes, by Charles Bittinger, a characteristic winter woodland scene, by W. L. Palmer, another fine winter landscape by A. L. Clark, a delightful and clever figure work, by R. L. Maynard, a young woman seated before a mirror which reflects her fair visage and clad in rich greens and yellows, a large sunny and bright autumn landscape, by Bolton Jones, a virile, finely conceived and painted mountain view, by Carl Rungius, a three-quarter-length seated, delicately colored portrait of a young woman, by Joseph Boston, an autumn landscape at sunset, rich in color quality, and full of feeling, by Ben Foster, a strong outdoors with two women's figures, almost in flat masses, by Max Bohm, which won one of the too many and too loosely awarded gold medals at San Francisco, a clever scene in a "Quick Lunch" café, by Arthur Spear—three men seated at a counter with backs towards a window and faces turned to the front, a skillful handling of color and especially of light effects, two Arizona desert scenes, by Albert Groll—one, the larger, with "trailing clouds of glory," almost Aurora Borealis-like in varied color—a good "Misty Day—Madison Square," by Paul Cornoryer, a striking three-quarter-length seated portrait of a young woman, by Lowton Parker, of Chicago, an effective, if rather patterned landscape, by Roy Brown, a gray tonal landscape, by Charles Rosen, another fine large "Lake Louise, Alberta."

by Edward Potthast, an autumn landscape, by Cullen Yates, and a delicate, refined outdoors, with figures, by Francis C. Jones.

The Central Gallery.

Works which most call for mention in the Central Gallery are one of the best autumn landscapes Edward Gay has ever painted, largely conceived, fine and strong, a stunning three-quarter-length seated portrait of a young woman, clad in a fascinating blue gown, by William M. Chase, with all his skillful technique, a typical soft blue toned landscape, by the veteran, Mrs. Coman, an admirable virile landscape, by Chauncey F. Ryder, a tonal, feeling moonlit landscape, by Paul King, Horatio Walker's large upright landscape with figure, another "poem of toil," best from his able brush in many a day, F. De Haven's strong, large and broadly painted landscape, John F. Carlson's feeling and truthful "Winter in the Woods," Henry B. Snell's joyous, finely colored and lit, "Beach Scene," William Wendt's large coast scene, with its fine distance and beautiful blue of the sea, George Elmer Browne's "Harbor Scene," vibrant with color, light and air, William S. Robinson's charming early autumn landscape, and Gifford Beal's truthful, typical New York scene "Under the 'L Road."

In this gallery also are Ernest Lawson's virile depiction of Morningside Park, R. H. Nisbet's Summer landscape, with its well painted greens, George H. Smillie's rich landscape, R. W. Van Boskerck's ambitious and well painted "Delaware Valley," George H. Bogert's typical moonlight, with its rich impasto, Carlton T. Chapman's "Old Gaal-leon," which proves his brush has not lost its power, Sergeant Kendall's curious and somewhat vulgar "Sphinx," a decided contrast to his usual charmingly refined pictures of children and women—remarkable for its clever foreshortening, R. S. Bredin's smoothly painted alluring Summer landscape, Gal-lin's large and richly painted "Two Women," clothed and nude, reminiscent of the early Italians who have always inspired him in color and feeling, De Witt Parshall's "Arizona Canon" view, and H. S. Hubbell's "Girl in Bed," a most natural and well painted work.

The curious canvas, by George Bellows, "Billy Sunday in Philadelphia," will most attract the visitor in this gallery. It is a work to be studied: full of faults but yet appealing in its remarkable composition, study of character and fine sense of movement.

The Vanderbilt Gallery.

The place of honor is given this year to Emil Carlsen for his large upright coast scene—a beautiful work in every way, full of poetry and with fine effect of pale sunlight on shining sands—and Luis Mora's curious but effective "Goya Dreaming," appropriate in this year devoted so much to Spanish art and especially to Goya. The figure of the old painter is well thought out and drawn, but the forms of his heroines, which float around him, are not as effective.

There is an admirable seated portrait of Mr. Augustus Schermerhorn, President of the Union Club, reproduced in this issue, by Augustus Franzen, a splendid portrait of a little girl, by Lydia Emmet, a fine large "Cornwall Harbor," by Hayley Lever, a decorative composition of ducks and an old gnarled tree stump, reminiscent of his Philadelphia prize picture, by Joseph Pearson, Jr., a beautifully lit and colored joyous landscape with figures, by Edward Dufner, a strongly modelled bust portrait of an old woman, by the late Montague Flagg, a virile portrait, by W. T. Smedley, a stirring breezy joyous coast scene and marine, by Howard Russell Butler, and a number of other superior landscapes, figure works and portraits which, with the sculptures and pictures in the Academy Room, and the miniatures, must be left until next week for mention.

James B. Townsend.

The "Wild West" of Criticism.

"Another time, when they had gotten the animal into the corral, it got away and chased 'Bill,' the buckaroo. 'Bill' ran for the fence and made it, but was only halfway up it when Mr. Bull Buffalo already had his horns lowered to gore and toss him. At that moment Mr. Proctor, from the other side of the fence, dropped a big pole on the buffalo's head and the animal, thinking he'd gotten 'Bill,' tossed the pole high in air, while the buckaroo scrambled to safety."—Gustav Kobbé on Art Page of N. Y. Sunday "Herald," Mar. 12, 1916.

The exhibit of porcelains, modelled chiefly on the Chinese, made by Mrs. Alsop-Robineau at the Pana-Pacific Exposition, now on at the Macbeth Galleries, 450 Fifth Ave. is of much interest. In form, color and quality they approach closely the Oriental examples.

Mrs. E. H. Harriman has presented to the National Art Gallery, G. H. Story's portrait of Lincoln, painted recently from life studies.

EXHIBITIONS NOW ON**The Forum Modernist Show.**

The French have a proverb, which says that he who excuses himself accuses himself, and so the gentlemen writers on art, and artists, to the number of six, who stand sponsor for the "Forum Exhibition of Modern American Painters" run some risk of its application in publishing a de luxe catalog with many words of eulogy or explanation, both from themselves and some of the exhibitors. A work of art should speak for itself, though the life and productions of the artist are always naturally a subject of more or less serious literary study.

Though the names and works of many of the contributors to the display now on in the spacious Anderson Galleries, 15 E. 40 St. are quite familiar, through one man shows at various local galleries, there are a few others in some slight sympathy with what may be called the movement, who show work of considerable interest. The young, yet old warhorses, are on hand, the Zorachs, Man Ray, Marsden Hartley, John Marin and A. Walkowitz, and contribute more or less seriously to the gayety of nations with a large proportion of the 193 exhibits. To discuss them in any detail would lead nowhere where one has not been before. With the possible exception of Mr. Marin, who seems to be after some apparently legitimate object, in his analysis of landscapes and other forms, and who has a delicate appreciation of color values and a sense of movement, the rest either distort nature or seek to represent it by more or less arbitrary symbols.

There is for instance Mr. Hartley, fresh from Berlin, where he almost initiated an artistic war of his own. His "Portrait of a Young Man," is a group of inanimate objects, including an iron cross and some flags while his "One Portrait of One Woman" (sic) consists largely of a cup, symbolical—perhaps of bitterness or joy, and a Gothic arch. The only human note in his half dozen contributions is struck in the group of filled glasses called "Handsome Drinks." Man Ray has his usual assortment of tailors' cuttings and seems, perhaps on account of the season, to have run short of stove pipes. The Zorachs again libel the beauties of nature and give their work a Persian twist. Marguerite is the more decorative and William makes ugly what should be beautiful. Mr. Walkowitz, though he still specializes in what look like attempts at topographical studies, has occasional lapses into quite understandable efforts to delineate the human form, very far from divinity.

S. MacDonald Wright, one of the new comers, shows considerable talent of the normal variety in male and female studies, some of his drawings being distinctly good, but gets into swim with the majority of his fellows in various examples of "Synchromy" and "Organization." Arthur G. Dove, in 14 contributions, symbolizes nature as he frankly acknowledges from A. to N. and Heaven knows what he will do in the laying on of paint when he gets through the alphabet. Alfred Maurer has some suggestions of the realities of landscape and still life in a number of rather mussy contributions. Oscar Bluemner, whose work has already been seen at the Photo-Secession, displays a more or less successful, yet ever interesting, group of simplified landscapes—a "Meditation" and an "Expression" both in New Jersey towns, and a "space motive" and "motive of space and form" in a Jersey valley and village.

Thomas H. Benton is vigorous in various groups of red, blue and other colored struggling humans and some landscapes, and Andrew Dasburg, besides some brilliant little nude drawings, has various simplified still lifes and "improvisations." Ben Bunn displays strength and some sympathy with nature in several contributions including "Figure" and "Grayhouse" and George F. Of shows quality in still life and landscape. Charles Sheeler, Morgan Russell and Henry L. McFee complete the list of contributors.

Japanese Flower Arrangements.

At the Yamanaka Galleries, 254 Fifth Ave. there is now on view to Mar. 25, an attractive exhibition of Japanese Flower Arrangement. The various flowers, plants and dwarf trees are placed in the artistic receptacles used in Japan, many of them remarkably fine in workmanship and arranged with the keen eye for decorative effect which is characteristic of Nippon. At one end of the gallery in which the display is made, is shown a tea room, all being there but the geishas. On Tuesday afternoon Miss Mary Averill, assisted by Mr. N. Nakagawa lectured on "Flower Arrangement," about which and the flower art of Japan she has written books, and the lecture will be repeated on Tuesday next. The subject Friday was "Tea Ceremony," and this lecture will be repeated on a Mr. 24.

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New Features at the Museum.

The new accessions and loans shown at the press view of the Metropolitan Museum on March 10 were nearly all displayed in the Gallery of Recent Accessions. The purchases included two paintings bought at the Reisinger sale: Von Haberman's "In the Studio," and Trubner's "Landscape," and there was besides an XVIII century English skirt and dress. The gifts shown for the first time were a stone fragment from the dungeon of Joan of Arc and a bronze medal of the unveiling of the Joan of Arc statue by Anna V. Hyatt, both the gift of the New York Statue Committee. There are also pieces of Italian, French and Belgian lace of the last century given by Mrs. Henry S. Redmond, and an English glass coaching horn from Mr. Rodman Wanamaker. The gifts not shown were a model of a man in armor, French about 1860 and three early XIX century Italian powder containers given by Mr. William S. Oothout. A loan not yet placed on exhibition is a marble bust of a man, School of Bernini, owned by Mr. Howard L. Goodheart. A purchase shown with the Ceramic collections consists of two Chinese flower pots of the Sung period and two gifts of Mr. A. Behr, a Sun bowl and a box with cover of the Yuan period.

Mr. Gouverneur Morris lends a Louis XV court sword which is with the Arms and Armor. In this department have also been placed, after repairing and restoration, the two suits of armor of Sir Scudamore, the original Sir Scudamore of "The Faerie Queen." These were bought in 1911 from the Earl of Chesterfield.

Two personal announcements made in the bulletin and by director Robinson, at the meeting, were that in recognition of his recent gifts Mr. John Pierpont Morgan had been officially declared a benefactor of the Museum. It was also stated that Dr. Wilhelm Valentiner, the curator of decorative arts, who was for a year at the front in the Vosges with the German army, where he was twice decorated for bravery, had been recently ordered from the front to duty at the war office at Berlin.

Bolton Brown at the "Blue Dome."

Paintings and lithographs by Bolton Brown and a group of thumb boxes by members of the Blue Dome Fellowship are at 37 Madison Ave. to April 1. Delicate tonality and charm characterize Mr. Brown's canvases. "Girl and Turtle" is a pleasing rendering of the nude, and there is a glimpse of quiet, snow-clad country at twilight with lifting mist. In "Golden Glen" one notes the diffused lights, of which this painter is so fond. There are sea and landscapes and a wood interior with a nude. The lithographs, too, are fascinating.

Among the Fellowship thumb boxes are spontaneous little impressions of masses of mountain laurel and dogwood, of nudes in sunlight, and one of a little barefoot girl sitting by a "lonesome rock," by Dewing Woodward. A watercolor still life with fruit by Charles Cook is convincing, and his effective, decoratively-patterned landscapes indicate an anti-academic spirit. Beatrice Montizambert's "Butterfly" is a nude holding out pink draperies. Louise Johnson's work is pleasing. Among others represented are H. S. Phillips, Henry Albright, Sophy S. Dev, Henrick Hillbom, Helen Penniman, Lillian Wish, and Abbie Sullivan.

Annual Show of Salmagundians.

The annual exhibition of oils, by members of the Salmagundi Club, 14 W. 12 St., is now on to March 23. The pictures of moderate size form a most interesting collection, are fresh from the painters' studios, and are eminently saleable in quality.

The Samuel T. Shaw purchase prize of \$500, from which portraits are excluded, went this season to Daniel Garber's "Ye Olde Apple Tree." This is a fine, sunny, midsummer morning effect over a landscape saturated with color and light. The William T. Evans prize of \$100, for the best figure painting, went to Warren Davis, for his dramatic and poetic work showing a young woman lying nude on a rock by the seashore, under the spell of "Sea Magic." The winner of the Joseph S. Isidor prize of \$100, for the best landscape, is Harry Franklin Waltman, the picture being "Northern Woods," was doubly fortunate for he sold it on the first day for \$500. It is a remarkably truthful winter scene, with a snow covered slope falling to a still flowing stream, and notable for its light and color. Prominent among the 162 other examples is a capital winter view in "Central Park South," by F. J. Mulhaupt.

The city furnishes another subject in Guy C. Wiggins' effective scene "Broadway in Winter," at City Hall Park. Other New York scenes are Edmund Greacen's rather too much simplified view of the Public Library and a winter scene in North Washington Square, by H. Ledyard Towle, which is somewhat heavy in drawing. The docks also furnish subjects, Charles Vezin having an excellent "Winter Scene" looking on the riverside from a high building, while Clement King shows the 34th Street Ferry and George Elmer Browne a spirited study of the groups at the "Departure" of an excursion boat. C. J. Nordell shows a sprightly figure of "Madeline" and W. Granville Smith a sunny and true "Edge of the Woods."

A palm leaf and purple ribbon are placed under the late William E. Norton's spirited and ship shape view of a sailing ship "Outward Bound." Lewis L. B. Berneker sends a gracefully composed group of four female figures, one of them being that of "Proserpine." G. L. Nelson has a capital "Portrait of my Brother," and S. A. Guarino a most artistic study with figures, of the entrance to the "Golden Church." By James G. Tyler there is a brilliant sunset sky in the "Golden West," over a swelling sea.

Among others well represented are G. W. Maynard, C. A. Aikin, C. C. Curran, C. L. Bull, whose "The Fireflies" by the way is a most original conception, W. J. Whittemore, G. Grant, G. Wright, J. W. Dunsmore, R. K. Ryland, F. De Haven, L. Mielziner, C. Rungius, R. S. Bredin, L. Seyffert, O. Fehrer, H. Mosler, C. Yates, M. Herrmann, J. C. Phillips, I. H. Calliga, B. Gutman, H. L. Towle, F. J. Waugh, W. H. Dunton, W. J. Aylward, W. N. Hasler, C. Basing, E. L. Warner, E. H. Potthast, L. Kroll, E. C. Volkert, C. Rosen, G. M. Bruestle, R. H. Nisbett, F. A. Bicknell, J. F. Carlson, E. Dufner, C. F. Ryder, W. H. Howe, G. Wiegand, H. A. Vincent, G. Cimiotti, M. Colt, H. L. Hildebrandt and W. F. Kline.

Descendant of Rubens' Master Shows.

Pieter J. L. Van Veen, a lineal descendant of Otto Van Veen who was one of the masters of Rubens, has come over from Holland to remain here two months and is showing 21 canvases at his studio in the Sherwood, 58 W. 57 St., through March 31. He believes in maturing his pictures, one of the most charming of which is a rendering of a clear, placid lake in Holland with reflections of the banks, dotted with fisher houses, in the water. A tiny deserted cottage—the oldest house at Barbizon—is pictured in another, and there are wood interiors, painted in the forest of Fontainebleau and in the Valley of Rousseau, more impressionistically treated.

Edward I. Farmer*Chinese Antiques & Interiors***5 West 56th Street New York**

Invites attention to the recent arrival of a particularly fascinating collection of

Chinese Jewelled Flowering Shrubs

the leaves and flowers exquisitely carved from Jades, Coral, Lapis lazuli, Tourmaline, Crystal and Karmelian of the highest qualities.

The collection of Jade objects and objects carved from other semi-precious stones includes several specimens of

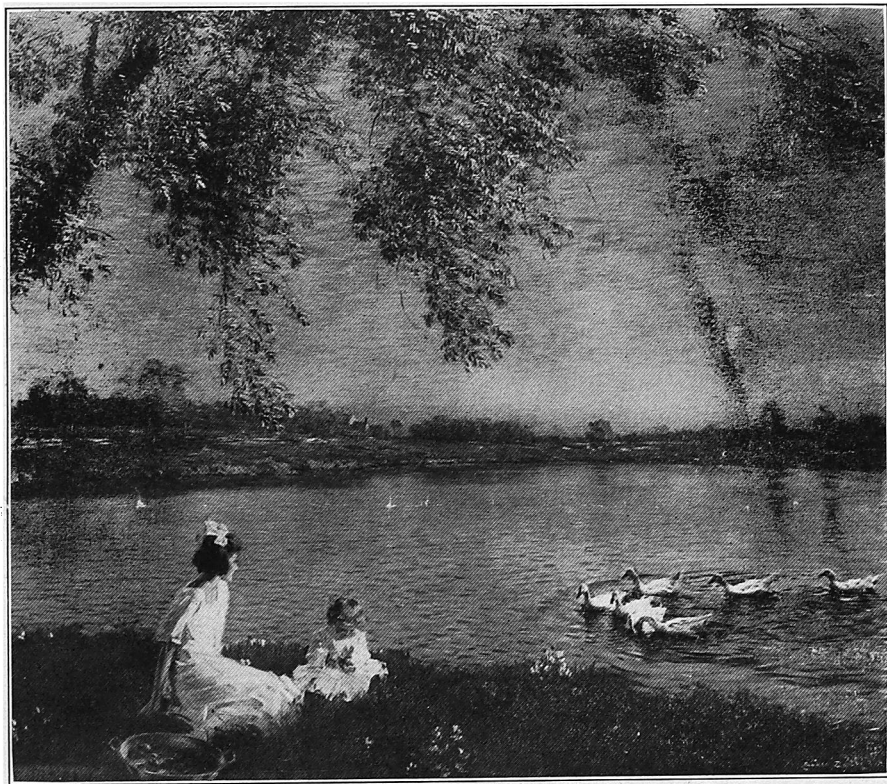
GREAT IMPORTANCE.**Paintings by Prince Pierre Troubetskoy.**

The painter brother of the two artistic Princes Troubetskoy, Pierre, has now on view at the Reinhardt Galleries, 567 Fifth Ave., 15 portraits and landscapes in oil. The most attractive of his portraits are those of two boys, Masters Willard Chandler and Howard Cushing, both frankly and freely painted and good in character. Among the women presented are the Princess Pierre Troubetskoy (Amelie Rives) Mesdames Leonard and George C. Thomas, Mrs. Robert Meade Parker, with a dog on her shoulder, Mrs. William Allen, and Miss Frances Starr as Marie Odille, the last, perhaps suitably, theatrical. The single portrait of a man, is that of Dr. Arnold Genthe. The landscapes are broadly handled and soberly colored, with a strong appreciation of masses in composition. They include "Box Hedges," "Autumn Gleam" and "Sifted Light." Two rather tame impressions of New York at night are "Towards the Great White Way" and the "Hour of Mystery." A study of a scene on the deck of a yacht, which is handled with a good deal of spirit, represents "The Squall."

Luini Picture Shown in Brooklyn.

The beautiful Bernardino Luini altar piece, "The Madonna Enthroned," purchased for the Brooklyn Museum by Mr. A. A. Healy at the recent Catholina Lambert sale, is on exhib'n at the Museum, Eastern Parkway and Washington ave.

The attendance at the recent Swedish Art Exhib'n at the Museum, ending March 5, reached a total of 141,256.

**IN SUMMER TIME.**

Edward Dufner.

In Spring Academy Exhibition.

Art Objects at Symons & Co.

A remarkable storehouse of decorative art, sculpture, bibelots and rare furniture is the establishment of Henry Symons & Co., 26 E. 45 St. Here are to be found a number of notable objects which were captured in such London sales of last season, as those of Lady Charteris and Lord Huntingfield, as well as many others found in the ancient country seats of the nobility and gentry in the United Kingdom and Ireland. Highly interesting are two over life size marble busts of a Neptune and goddess, crowned as if to symbolize some city or province, which were for over 50 years on loan in the Dublin National Gallery. They are signed J. V. L., 1739.

There is a large allegorical ceiling painted by Sir James Thornhill for Honington Hall in Devonshire. A four post bed of ancient pattern is of much interest, for it was decorated with allegorical figures by Angelica Kauffman while on a visit to Bellevue, Delgany, Co. Wicklow, the seat of Major Peter La Touche, from which it came. A beautiful XVII century Spanish cabinet in ebony and silver is from Lady Charteris' collection and decorative paintings by Desportes of fruit and still life are from Balloch Castle, Scotland. A notable group of furniture is made by various examples of Chipendale—a commode, a grandfather's clock and 5 chairs and a settee, and a couple of Adams tables, all of mahogany. There are some rare pieces of Chinese porcelain, as well as a remarkable group of European porcelains, examples of Frankenthal, Nymphenberg, Hocht, Vienna and Dresden.

American Artists at Ralston's.

A work of much nobility and distinction by George H. Bogert, showing the "Crescent Moon," in a beautiful twilight sky over a spacious landscape, is the clou of an interesting display of 15 works by as many artists, now on to March 25, at the Ralston Galleries, 567 Fifth Ave. In this canvas the solitary human note is furnished by the figure of a woman in the foreground gathering wood. "The Wind," by Van Dearing Perrine, is another work of distinguished character, an epic of the blasts, under which sways on a hill against a tormented sky, one tall, slender tree towering above companions which hug close to the ground.

Guy C. Wiggins sends his spirited scene of "Fifth Avenue in Snow," at 34th Street which is remarkable for its truth and its naturally disposed groups and single figures of pedestrians. George Bellows sends a curious "Portrait of Adelaide Spratlin," who appears in a very blue dress against a green background, and J. Carroll Beckwith, an effective portrait of Henry Rutgers Marshall. "Poppies for Sleep," by Elliot Daingerfield, shows a kneeling nude woman, with three attendant sprites bearing the flowers. This is successful in its general effect, though rather crude in all the details, except the brilliantly handled flesh of the principal figure.

Others represented are C. T. Chapman, Bruce Crane, J. F. Carlson, A. F. Groll, E. A. Gruppe, F. de Haven, Jonas Lie, L. Ochtman, and R. W. Van Boskerck.

The Gorham Galleries

Announce a most important Exposition of the recent Decorative Art of Prominent American Sculptors March 20th to April 15th inclusive

At the MacDowell Club.

Many of the painters in the current MacDowell Club exhibition have been occupied with sunlight and gay color and the ensemble is unusually effective, with bits of sculpture here and there. One's attention is immediately drawn to flower pictures by Maud M. Mason, expressive of maturity of vision, thorough knowledge of the subject, and feeling for color and design. Chas. Cook's still lifes with fruit are convincing in quite a different way, and his large canvas "The Green Schooner" is interesting, although the strength and directness notable in the foreground is missed in the background. Theresa Bernstein's familiar crowds always entertain, and Ledyard Towle shows his several phases. In a portrait arrangement of Mrs. Francis Bennett he combines pastel tints tastefully, and suggests the interesting personality of the sitter. His study of an old man, painted premier coup, is good and the interpretation of Mrs. Towle—a more matured canvas—has spontaneous grace and charm. Delicate light gradations and lacy trees effectively patterned, characterize W. C. Emerson's interpretations of nature. J. Weiland's pictures are fairly strong, but raucous in color. An attractive pointillistic rendering of a sun-flooded flower garden by Mary McCord is shown. Others exhibiting are Z. Steele, Ossip Linde, A. Many, A. St. Gaudens, and Laura Gardin.

Chinese Porcelains at Esler Studio.

On Tuesday afternoon, Mrs. Frederic Esler gave a reception for G. Muranyi, a portraitist well known in New York, who recently returned from England. She is showing his latest work at her studio, 47 E. 49 St., through Monday, where there are also on exhibition a number of exceptionally interesting old Chinese porcelains. There are also miniature figures and other cabinet pieces.

Homer Boss at Thumb Box Gallery.

Homer Boss is exhibiting 9 landscapes in oil and 8 in watercolor, expressed with broad planes and vivid hues, at the Thumb Box Gallery, 24 E. 49 St., to March 25. In "Breaking Calm," he probably tried to paint the effect of atmospheric conditions upon him rather than a literal transcript of nature.

Mr. Walter P. Fearon, long popular as the head of the former Cottier Galleries, will hereafter be connected with the Reinhardt Galleries, 565 Fifth Ave. Mr. Fearon, who had previously served in the British Navy, went to London in February 1915 and volunteered for service. He was detailed to the Admiralty office in London.

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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger, Andrews-Canfield, and the Catholina Lambert Picture Sales, will soon appear.

LESSONS OF BLAKESLEE SALE.

The somewhat disappointing total, only \$69,063.50, of the five nights' sale last week, of the remainder of the stock of pictures left by the late Theron J. Blakeslee, added to the grand total of the first sale of pictures last year, or \$262,235 and of the furnishings of the Blakeslee galleries or \$2,446.50, makes a grand total of only \$333,745 for all the properties. This result, which falls much short of the predicted half, or even three-quarter million total, has naturally led to much discussion in the art trade and among collectors.

We have never estimated, from the first, that the collections would bring over half a million, if they reached even near that amount, for with the coming of war and the consequent prostration, for nearly a year, of the art business all over the world with the dealers here and abroad left with large stocks of pictures, good and inferior, on their hands, and with no evidence of collectors being in a buying mood, we could not figure out how the market could digest either the better pictures offered last year, at any but low prices, or, a fortiori, the inferior ones offered last week at any but bargain prices.

And it was as we estimated. In fact, the last four sessions of last week's sale, while it was true the majority of the works offered were what is known in and to the trade as "commercial pictures" was almost a slaughter. It is passing strange that, save only a very few dealers and interior decorators, neither the trade in general, nor collectors seized the rare opportunity to secure paintings that would have in many instances brought the dealers good profits, if only for decorative purposes, and in some cases, large profits, as genuine examples of good old painters. The collectors also lost a chance to pick up real bargains.

For the sale was, in reality, a bargain one. One collector in a small way, for example, secured an old canvas, slightly damaged and without a frame, for \$20, which, as he suspected, has proven to be a veritable and good example of Rubens, having the written testimony to that effect of the late Max Rooses, the authority on Rubens, and we hear of other instances of a like nature.

The lessons of the Blakeslee sale may therefore be summed up as proving the danger of dealers loading up with too many so-called Old Masters and commercial pictures, and of the advisability of both dealers and collectors paying more attention to art sales of the kind, in the future.

Some dealers and auctioneers argue that a far better result would have been obtained had the sale been held, if it could have been arranged, within a month or even two, of Mr. Blakeslee's death, and when his sad and sensational passing would have the more directed public attention to the dispersal of his pictures, and this view seems reasonable.

Will Foster, the illustrator, has taken a studio in the Colonial, 39 W. 67 St.

WHO WAS RIGHT?

The "American Art News," while it does not claim infallibility, takes every possible precaution against the publication of incorrect or erroneous news, and nothing causes its officers or editors more annoyance and vexation, than to innocently publish anything which can be questioned or controverted.

Our exclusive announcement last week that Mr. Henry C. Frick had secured, through Duveen Brothers, the famous picture by Gainsborough, "The Mall," perhaps the most valuable painting obtained by an American collector since Mr. Widener's acquisition of Rembrandt's "Mill," and the "Cowper" Raphael Madonna, was questioned, however, by the "Tribune," in the following article published March 13 last.

"According to the current number of the AMERICAN ART NEWS, Henry C. Frick was the purchaser of the famous Gainsborough painting, 'The Mall,' the sale of which to the Duveen Brothers was announced last week.

"Duveen Brothers, according to the periodical, represented Mr. Frick in purchasing the painting from Thomas Agnew & Sons. The price, it is said, was in the neighborhood of \$250,000.

"Joseph Duveen said last night there was no truth in the report that Mr. Frick bought the Gainsborough painting.

"We are the absolute owners of 'The Mall,' said he. 'It has not left the other side yet, but it will be on its way to New York next week, and it will be placed on exhibition at our galleries when it arrives.'

On Wednesday morning last the N. Y. "Times" published the following:

"Henry C. Frick has authorized the N. Y. 'Times' to say that he has bought the famous Gainsborough, 'The Mall,' which is soon to be brought to this country by Duveen Brothers, Incorporated, through whom it was purchased."

NOTES OF ART AND ARTISTS.

Edmund Greacen is painting the portraits of two children at his studio, 242 East 18 St. He has been successful this winter painting river scenes which he does with great skill. Mrs. Greacen has met with unusual success in, for her, a new phase of art, that of fashion designing.

Samuel Halpert, who went to Europe nearly two years ago and visited France and Portugal, is now in Spain. He will return to this country in the Spring.

Guy C. Wiggins has been established in a studio in the Central Park Studio building in West 67 St., since the late autumn where he has painted several fine landscapes and street scenes, among them a recent example of "Sherman Square—a Snow Storm."

Ivan Olinsky has recently completed an important portrait group of the family of Mr. Elon Huntington Hooker. The work which was begun out of doors at Greenwich, Conn., last summer, includes six figures, gracefully grouped in a landscape. The canvas is a decorative work as well as a portrait, is well balanced, serious and beautiful in color.

Cecilia Beaux, Janet Scudder, Howard G. Cushing and Princes Pierre and Paul Troubetskoy have offered to contribute sketches or models for the Venetian Masked Ball to be held for Italian War relief at the Century Theatre on Mar. 24.

Mme. De Wentworth, Papal Marquise, is in Washington with her husband. She painted portraits of Presidents Roosevelt and Taft.

Robert Nisbet recently returned from Boston where he held a successful exhibition at the Vose Galleries.

Ossip Linde has devoted the greater part of the Winter to painting Connecticut landscapes near his home at Westport, Conn. He has a large landscape class in New York and comes here to criticize every week.

PARIS LETTER.

Paris, March 8, 1916.

One of the most striking artistic features of the period immediately following the war will be architectural restoration in northern France and Belgium. This will involve, at the same time, great activity in decorative art. In both these departments commendable foresight is already shown by the leaders of art and aesthetic criticism, in laying down, what may be termed, the general principles which should be followed in such restoration. To one who has read of the enormity of the destruction which has been wrought in the war-ridden sections, it is needless to emphasize the greatness of the task. In its proper performance many years must be consumed. The critical question is: Shall it be properly performed? In France there is a profound revolt of sentiment and taste against the kind of rococo effects which distinguish German decorative art; and yet there are cliques of artists even now, who, while refusing to confess that they are of that school, would gladly seize the opportunity to insinuate much of its style, under a different designation, into the new architectural and decorative work which must largely take the place of the old in the cities battered and pulverized by the war, for in very many instances identical restoration will be naturally impossible.

Danger to True Art.

The danger to true art that is here indicated is that which preoccupies the most intelligent artistic spirits in France. It is fortunate that practical measures of organization are already being taken to forestall it. A propaganda for restoration, adhering as closely as possible to the original forms, is being vigorously carried on. In its compass it does not even ignore the soldier who is fighting in the trenches, and who will come back from the war, it is certain, with ideas and resolutions very clearly fixed on many subjects relative to the future of his Motherland. How far the war is educative of average French manhood will be realized by-and-by. The common people, as well as the more accomplished, do not wish to see northern France reborn under a non-traditional aspect. They want the villages of Flanders, Artois, Picardy, Champagne and Alsace to be, in the visual sense, what they had been for centuries. Incidentally, let me say, therefore, the generous suggestion from America that pine lumber from Oregon, Maine and Georgia shall replace the stone, brick and stucco which have been demolished by shell-fire and savage arson does not meet with general acceptance. Such material may have a temporary use, as far as exterior walls go, but not a permanent one. The French villages in the north will be rebuilt as much as possible as they were built originally, with, of course, some mechanical improvements in the direction of modern comfort. Artistically, when the restored newness shall somewhat have worn off, they may still have the old, idyllic charm.

Much more will be heard of this question of restoration. It is bound to engage the attention of the artistic world for a long time to come.

A "Modernists" Show.

Paris has flocked to the exhibition "by modern masters," as described in the catalog, at the George Bernheim Galleries, for the benefit of French artists who are prisoners of war in Germany, as announced in one of my former letters. There are seven panels of miniature paintings, twenty to each, by such artists as Joseph Bail, Bordini, Caro-Dolville, Paul Chabas, Maurice Denis, Devanbez, Abel Faivre, Le Sidaner, René Ménard, Picard, Lucien Simon, Willette, Gervex, Guillaumin, Roll, Adler, Cadel, Leir-Luigi, Nezal, Poulbot, and Madeleine Lemaire, comprising landscapes, marines, figures, flowers and still-life, all of which have been sold for the total of 42,000 francs. The section of the exhibition devoted to larger pictures is, however, by far the more interesting. Here are fine examples of Bompard, Dagnan-Buvert, Dauchez, Etcheverry, Latouche, Mme. Lucien Simon, Loir-Luigi, Claude Monet, René Ménard, Frieseke and Chabes.

A watercolor show of René Levard at the Georges Petit Galleries accentuates the present intensified interest in all that relates to the older aspects of Paris. M. Levard displays great accuracy in perspective, a fine sense of local character and a pleasant sobriety of color.

At the Luxembourg is shown the picture executed to order of the French government by J. F. Boucher, official painter to the army, commemorative of the transference of the remains of Roget de l'Isle in July of last year to the Invalides. The work possesses a certain vivacity of representation, together with a feeling of individuality with reference to most of the living figures, that compensates in some degree for its rather photographic grouping and rigidity of detail. Most of the leading members of the French government at that period are portrayed.

Eric Tayne.

LONDON LETTER.

London, March 8, 1916.

While press and public wax enthusiastic over the merits of the Red Cross Sale and the generosity of the donors, Bond Street looks on the matter in quite a different light. I am told that after the last Sale, many collectors spent, in connection with it, such large sums, which would otherwise have been expended with the dealers, that it took the trade quite six months to recover from the slump. Indeed, many of them say that they would sooner offer to the Fund 50 per cent. of the takings of their best day in the whole year, than undergo again the damage to business occasioned last time. Of course in buying from the Red Cross Sale at Christie's a purchaser has the satisfaction of seeing his name published as a benevolent participator in the cause of charity, while at the same time securing, as a rule, quite excellent return for his money. And so the dealers have reason to be bitter at the interference of charity with legitimate trading. Among the gifts recently sent for the forthcoming sale are a Hondecoeter oil painting from Messrs. Lewis and Simmons, embroideries from Messrs. Durlacher, a pair of old Battersea vases from Mr. John Duveen, and a set of old Dresden china from Mrs. Isaac Seligman. It is rumored that the French Government is contributing a "Biscuit de Sevres" known as the centre-piece of the "Bacchus Surtout."

The infliction of a fine of £200 on the proprietors of "The Bystander" and of others of £50 apiece on the editor and a cartoonist, has awakened the journalistic world to the necessity of exercising as strict a surveillance over their cartoon commentaries on the war, as that maintained on their letter press. The cartoon which is responsible for the occurrence depicted a drunken soldier lying under a tree somewhere in Gallipoli and was entitled "Reported Missing!" The charge was, that a picture of this description prejudiced both the recruiting and the discipline of the forces, the Foreign Office having thought fit to call the attention of the Public Prosecutor to the matter.

Nat'l Gallery Buys a de Hooch.

It is reported that the Nat'l Gallery has purchased from Mr. Goudstikker, the Amsterdam picture-dealer, Pieter de Hooch's famous "Music Party," which was formerly in Baron Steengracht's collection at The Hague. When this collection was dispersed a few years ago, the price which the picture then fetched was about £3,500, but it is understood that Mr. Goudstikker's price was considerably lower than this. The picture is especially interesting in so far as it appears to have been practically the last work executed by the artist, the canvas being inscribed with the date, 1667. There has, of course, been the obvious protest in the press with regard to the inconsistency of closing the galleries and at the same time of acquiring fresh pictures, but whatever the policy pursued, it is safe to conclude that opposition would have proved inevitable.

Gainsborough's famous "View in the Mall," on which dealers have for many years cast covetous eyes, is to pass from its Wiltshire home to an American collector. The sum paid for it is supposed to be enormous, even larger than that given by the late Mr. Pierpont Morgan for the same artist's famous "Duchess." The picture is extremely Watteau-esque and one of the most charming scenes which XVIII century art ever produced. It is said that nothing but wartime conditions would ever have induced its owner to part with it.

Nat'l Portrait Soc'y Exhib'n.

The exhib'n of the Nat'l Portrait Soc'y at the Grosvenor Gallery is exceptionally interesting this year, for it contains quite an unusual number of exhibits of arresting power and individuality. There are four portrait busts by Jacob Epstein, which show this sculptor in a mood happily less eccentric and more convincing than any which has lately characterized his work. In the head of Miss Iris Tree, however, he essays a new departure in using a smooth surface of burnished copper to represent the hair, a device which contrasts well with the green of the bronze used elsewhere, but which adds a strangely mysterious touch to the whole. In his "Baby's Head" the modelling is extraordinarily powerful, though a frank disregard of the appealing side of babyhood reduces its effect rather to that of a purely pathological study than to one of artistic beauty. The best of three pictures exhibited by Augustus John is a portrait of Mme. Réjane, a clever piece of work, but one so cynical in tone as to be almost in the nature of an impertinence. William Strang sends several portraits in those clear, pure tones, which he understands so admirably and handles so freely. Each year sees a distinct advance in the achievement of this highly personal and individual artist, whose canvases always seem to throw into semi-obscurity all that is in their neighborhood. L. G. S.

A STATEMENT

It has come to my knowledge that certain spurious pictures attributed to Wyant, Inness, Blakelock and other American artists are being offered for sale as having come through this gallery.

However plausible an attribution may seem, I neither buy nor offer for sale any canvas about whose authenticity there can be the slightest question.

The facts concerning my previous ownership of pictures can easily be ascertained. Those who buy canvases bearing any of the above names without first verifying every statement made about them, do so at their own risk.

WILLIAM MACBETH 450 FIFTH AVENUE NEW YORK CITY

CHICAGO.

The Chicago Society of Etchers has an excellent show in the Art Institute. The "original twenty" organized the Soc'y in 1910, and now it covers an international membership of notable artists in this country, England, France, Italy, Sweden, Germany, China, and Canada. There are 32 exhibitors and 334 prints. George Seneseny, the Pres't, shows characteristic color-prints. Ettore Caser has delicate subjects, and George E. Burr portrays Colorado scenery in black and white. Troy Kinney's reflections of nature, and Earl Reed's poetic pictures of sand swirls along the Michigan beach, with a few of his forest scenes, are conspicuous. Otto J. Schneider, vice-pres't, shows skill in landscapes, portraiture, and Parisian architecture.

Bertha Jaques, sec'y, Ernest D. Roth, Ashdale Maine, J. Alsson-Nordfeldt, John W. Cotton, R. F. Seymour, Ernest Haskell, William H. Lester, Sears Gallagher, Elizabeth Colwell, and M. V. Bretmayer, all have examples. There are portraits by Dorothy Stevens and Jacques Reich contributes a few etchings and drawings. Beatrice Levy, Frank W. Benson, W. G. Rein-del, Caroline H. Armington, Clifford Adames, and Frank M. Armington present various prints. Maurice Achner, Helen Hyde, Lester G. Hornby, Charles K. Gleeson, and John Marin, Charles B. Keeler, W. A. Levy, and Lewis Calewaert add to the exhibit with distinctive work, and Nell Cover shows unique and pretty subjects.

The Guild of Boston Artists is making an effective display in the Art Institute—the Society's first western exhibit. Some 40 painters and sculptors are represented. With many of these artists, Chicago art lovers are familiar through work previously shown. Louis Kronberg seems one of the local colony, almost, through the frequent appearance here of his ballet girl pictures. H. D. Murphy is here with two colorful marines, "Tropical Sea," and "Caribbean Sea," and "Mount Washington."

Joseph de Camp adds to the show with his colorful "Blue Lady," as does also Charles H. Woodbury in his "A North-easter" and "Mount Monadnock." Lilla C. Perry, Marie D. Page, Ernest Major, Gertrude Fisk, Evelyn Purdie, Jean N. Oliver, Laura C. Hills, W. W. Churchill, W. M. Paxton, Mary B. Hazelton, Dwight Blaney, Margaret F. Hawley, Richard Maryman, Alice R. Schier, Sally Cross, T. M. Wendel, Bertha Coledge, Edmund C. Tarbell, Leslie P. Thompson, and W. J. Kaule, are all well represented.

Leslie P. Thompson is represented by miniatures. Frank W. Benson by his "Gray Room," Philip L. Hale by some strong landscapes; John Enneking, and the late Mary L. Macumber are well represented. Lucy C. Richards, F. W. Allen, C. E. Dallin, Anna C. Ladd, Richard Recchia, and Bela Pratt contribute small sculptures. Exhibiting with the Boston artists in this display are several identified with the "New England Group."

Anna V. Hyatt's sculptures shown at the Art Institute have her usual force of characterization in modelling. She shows some good modellings of animals—notably of horses and bulls, cats and dogs, tigers and jaguars.

Charles Haag's sculptures add another feature to the Art Institute's season. He runs the scale of emotions and shows the beauty and dignity of labor, and the "poetry of toil." "The Emigrants," "Hay Man," "Log Carrier," and "Protection" are among the best of his works.

Ben Foster is at the Art Institute with his landscapes—pictures of the Maine coast, and sweeps of rugged inland scenery. There are New England paintings, landscapes, and several with figures.

An exhibition of original drawings by Lester G. Hornby is on at Roullier's, to March 25. There are also rare XVIII Century stipple and mezzotint engravings, in colors, in one of the Roullier galleries, and a special exhib'n of etchings by noted Americans. H. Effa Webster.

BOSTON.

The Guild Show at the Art Museum has excited much discussion. One Boston paper remarks that at least one-third of the pictures would not pass a jury! Another calls the show "dignified" and "impressive." All the papers rejoice, however, at the fact that the Museum has at last opened its doors (part way) for a showing of local talent. The sculpture in this exhib'n is an important accessory. Cyrus Dallin's group of 3 figures (life-size) is disquietingly good! It is a fine work, human and interesting.

J. L. Sharman's exhib'n in the St. Botolph Club, coming directly after the seasoned display of Childe Hassam, might have been expected to fall a little flat—look amateurish—but it doesn't. This young painter, whom Boston has not much noticed, is rather a good find. He paints a landscape with almost appreciation for beauty! He was trained at the Museum, but he seems to be getting over academic traditions, and thinks for himself. The Chocorua series are good, but the everyday landscapes are even better. "Summer Night," "Garden Wall," with flowering trees, autumnal landscape, etc., are interestingly seen and good in color.

In the Copley Gallery C. Scott White has gathered a harvest of landscapes and other subjects. These are faithfully done with some charm, the snowscapes being the best.

The Copley Soc'y has shaken itself together and pulled off a mid-winter Scandinavian exhib'n. A private view, to which those of social or artistic aspirations were bidden, marked the opening on Wed. eve. Here one met the strained-eyed artist, the volatile student, the bored musician, the soulful writer, the glad "Society Lady," and her indifferent husband. Common clay, too, stalked through the big halls and uttered the pompous opinions to which nobody listened. The show? Well, that is a second thought reserved for a later date.

The "Pas de Calais," by Turner, has been loaned for exhibition at the Fogg Museum at Cambridge.

John Doe.

PHILADELPHIA.

Unusually interesting will be the Latta Sale in the Galleries of Samuel T. Freeman & Co., March 20 and 21, especially the collection of old Phila. prints by Thos. Birch, a unique aquatint of the "Battle of Mud-fort," another showing a view of Phila. from the old Navy Yard by I. Hill, various "prospects" of the city, military and firemen's processions, etc.

One of the most encouraging signs of the times is the increasing interest and the taste displayed in pageantry of various forms as seen a few weeks ago in the beautiful "Masque of 1916." The University of Pa. is the latest large public institution to distinguish itself in this way. The flourishing period of the Byzantine Empire at Constantinople was chosen by the students in architecture as the setting of one of the most remarkable picture dramas ever seen here. The scenery and costuming were historically correct. The students were grouped in different ateliers as they are at the Beaux Arts in Paris and each atelier had its own performance before the Emperor personated by Prof. Alfred H. Gumaer, his throne surrounded by gorgeously attired courtiers, ecclesiastics, and ladies in waiting.

Five purchases have been made of pictures in the present Academy's Annual Exhib'n with the income derived from the John Lambert Fund of \$50,000 established by him for the purpose of encouraging the younger artists. Howard Giles' "Holidays," Theodore van Solen's "Along the River," "The Old Court Yard" by Roy C. Gamble, "Storm Clouds" by Nathalie Peck, and "Provincetown" by Nancy M. Ferguson are the works so honored.

Eugene Castello.

A new art building is to be erected in Columbus, Ohio, at a cost of \$200,000. It is to have two wings, to be occupied respectively by the Dept. of Architecture and that of Sculpture and Painting.

SALES PAST AND TO COME

BLAKESLEE SALE ENDS.

The fifth and concluding session of the sale of the remainder of the stock of pictures left by the late Theron J. Blakeslee, at the American Art Galleries, March 10, totaled \$4,469.50, making a grand total of \$69,063.50 for the entire lot. As the first lot of pictures sold at the Plaza on April 21-23, 1915, brought \$262,235, and the fixtures and furnishings of the Blakeslee Galleries, 813 Fifth Ave., sold in October last \$2,446.50, the grand total of the complete sale, including both lots of the Blakeslee art properties amounted to \$333,745. One dividend of 35 per cent. has been paid to the creditors of the estate.

The Ehrich Galleries paid the highest price, \$610, at the last session for a "Portrait of a Man," a fine listed Romney. Mr. A. L. Kramer gave \$240 for J. Riley's "Portrait of a Magistrate," and Mr. William Flattau paid \$150 for an Italian school picture of "A Sibyl." J. Nottenhammer's panel, "St. Cecilia," brought \$110 from Mr. A. M. Henry, and Mr. Charles de Kay paid \$150 for a decorative picture, "Cupids," given to Albano.

Sale List.

The following is a list of the pictures sold at the last session which brought \$100 or over, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices.

383—German School, "Man Praying," 15x12,	
J. H. MacDonald, Agt.	\$100
401—Italian School, "Head of Female Saint,"	
20½x18½, A. M. Henry	105
403—Rottenhammer, J., "St. Cecilia" (Panel),	
16x26, A. M. Henry	110
404—Albano, F., "Cupids," 18x27, C. De Kay	150
406—Italian School, "Saint and Angel," 21x19	
407—Isabey, E. L. G., "Portrait of a Lady,"	
24x20, A. M. Henry	110
417—Modern American School, "Landscape	
and River," 17x31½, A. Rudert, Agt.,	155
426—Crozier, R., "Portrait of a Young Lady,"	
33x26, A. Rudert, Agt.	210
430—School of Fra Angelico, "Coronation of	
the Virgin," 30¾x53¾, Clapp & Graham	135
435—Beechey, W., "Frederick Earl of Guild-	
ford," 30x25, T. V. Carey	130
441—Romney Period, "Portrait of a Man,"	
39x27, Ehrich Galleries	610
445—Ziem, F., "View on the Adriatic Shore,"	
26x43, Williams, Agt.	110
448—Hondecoeter, M., "Parrots in a Forest,"	
40x30, William Odom	110
463—Italian School, "Sibilla Persica," 39x48,	
William Flattau	150
467—Riley, J., "Portrait of a Magistrate,"	
50x40, A. L. Kramer	240

Coming Art and Book Sales.

The sales at the American Art Galleries next week will be those of the stock of Karl J. Freund, Monday-Thursday afternoons, Mar. 20-23 inclusive, afternoon sales to begin at 2.30 o'clock each day, of the Library of the late Mrs. Amzi L. Barber, Monday-Tuesday Mar. 20-21 at 3 and 8.15 P. M. each day, of the early line engravings and mezzotints by Arlent Edwards and of a scarce series of American portraits, consigned by Mr. J. P. S. Sabin, Wednesday evening, Mar. 22.

The following week, that beginning Mar. 27, will bring the sale of old and modern paintings by Foreign and American artists, belonging to the estates of Salvador de Mendonca, Alfred Henry Lewis, Mrs. Amzi L. Barber and others, the eve's of Mar. 29-31 inclusive.

On April 1, the old and modern paintings by great masters, owned by Mr. John Anderson, Jr., will be placed on exhibition, previous to their sale in the Plaza ballroom on April 6. The sale of the pictures owned by the late Andrew J. Freedman will take place in the Plaza ballroom April 14.

At the Anderson Galleries next week there will be sold on the afternoons of March 20-22, Mon.-Wed., inclusive, the John E. Burton collection of curios and collections of old china, pewter, pottery and artistic furniture from other owners, and on Thurs. aft. and eve., March 23, Chinese potteries, embroideries, porcelains, paintings and Japanese color prints, the property of Naka Hayashi, of Tokio, Japan.

Collection of Oriental Art.

An interesting collection of Chinese potteries, embroideries, porcelains and paintings, the property of Naka Hayashi of Tokio, is on exhibition at The Anderson Galleries and will be sold on Thursday afternoon and evening next. The potteries include fine examples of Hang, Tang, Yuan and Ming, in addition to which there are some unusual examples of antique Korean bowls. Miniature vases and figures, antique Chinese glass, decorated cups, saucers, bowls and plates, beak necklaces and pendants, brocades, silks, and embroideries, and Chinese paintings on glass are other divisions of the collection. The second session of the sale is devoted entirely to Japanese prints, among which are some fine examples of the work of Hiroshige, Kunisada, Toyokuni, Yeisan, Utamaro, Hokusai, and other famous artists.

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2 by Matisse and 4 by Picasso. The dis-
play will be open to the public until April 7.

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**CALENDAR OF SPECIAL NEW YORK
EXHIBITIONS.**

Academy of Design, 215 W. 57 St.—91st an-
nual exhibition.—Daily and Sunday.

American Art Galleries, 6 E. 23 St.—Karl
J. Freund art property and antiquities.
The late Mrs. Amzi L. Barber's library
and Mr. J. P. Sabins early line engravings
and mezzotints, including examples by S.
Arlet Edwards.

Anderson Galleries, Mad. Ave. at 40 St.—
Rare Books, Autograph Letters, and Mss.
from the Huntington, Bixby, and Church
Libraries. Chinese Potteries, Embroid-
eries, Silks, and Color Prints, the prop-
erty of Naka Hayashi. Large collection of
rare American Autographs. The John
E. Burton collection of curios. Collec-
tions of Pewter, Pottery and Indian
Baskets.

Anderson Gallery, 15 E. 40 St.—Exhib'n by
Advanced American Modernists, to Mar.
31.

Studio of Mme. Marie Apel, 3 Washington
Sq. N.—Charcoal Portraits and Paintings
by James Britton, to Apr. 7.

Arden Gallery, 599 Fifth Ave.—Loan Ex-
hibition of Japanese Screens by Sotatsu to
Mar. 25.

Arlington Galleries, 274 Madison Ave.—
Works by Richard Blossom Farley, to
Mar. 25.

Blue Dome Galleries, 37 Madison Ave.—
Paintings and Lithographs by Bolton
Brown, to Apr. 1.

Bourgeois Galleries, 668 Fifth Ave.—Ex-
hibition of Far Eastern Pictorial Art.

Braun & Company, 13 W. 46 St.—Futurist
Paintings by Frances S. Stevens, to Mar.
27.

Canessa Gallery, 547 Fifth Ave.—French
Renaissance, Louis XV and Louis XVI
Jewelry Exhibited at the Pana-Pacific
Exposition.

Catherine Lorillard Wolfe Art Club, 802
Broadway.—Annual Exhib'n to Mar. 31.

City Club, 55 W. 44 St.—Works by Ernest
Lawson.

Daniel Gallery, 2 W. 47 St.—Pictures by
Samuel Halpert, to Mar. 20.—Works by
Middleton Manigault to follow.

Durand-Ruel, 12 E. 57 St.—Works by El
Greco.

Ehrich Galleries, 707 5th Ave.—Works of
Greco, Goya and Zurbaran to Mar. 18.

Fine Arts Building, 215 W. 57 St.—91 Ann'l
Exhib'n Nat'l Academy and 17 Ann'l Ex-
hib'n American Soc'y of Miniature Paint-
ers, to Apr. 23.

Folsom Galleries, 396 Fifth Ave.—Works
by Nathaniel Cobb, to Apr. 1.

Gorham Galleries, Fifth Ave. & 36 St.—
Recent Decorative Art by prominent
American Sculptors, Mar. 20—Apr. 15.

Goupil Galleries, 58 W. 45 St.—Lithographs
by De Toulouse Lautrec and Colored
Prints by Miss Beatrice S. Levy, Mar.
20-31.

Geo. Gray Barnard Cloisters, 189 St. and
Ft. Washington Ave.—10 a. m. to 5 p. m.,
week days, and 2 to 5 p. m., Sundays—
fee \$1. Benefit Families of French Sculp-
tors.

Louis Katz Galleries, 103 W. 74 St.—Water-
colors of Bird Life by H. C. Denslow, to
Mar. 25.

Kennedy & Co., 613 Fifth Ave.—Old Eng-
lish and French Colored Prints.

Keppel & Co., 4 E. 39 St.—Engravings by
Early Masters, to Apr. 8.

Knoedler Galleries, 556 Fifth Ave.—Works
by Augustus John, William Orpen, Wil-
liam Strang, P. Connard, Charles Shan-
non, Will J. Rothenstein and others from
Mar. 20.

Little Gallery, 15 E. 4 St.—Spanish and
Italian Laces.

Macbeth Galleries, 450 Fifth Ave.—Works
by Five Artists to Mar. 21.—Porcelains
by Mrs. Alsop-Robineau.

Metropolitan Museum, Central Park at 82
St. East—Open daily from 10 A. M. to
5 P. M.; Saturdays until 10 P. M.; Sun-
days 1 P. M. to 5 P. M. Admission Mon-
days and Fridays 25c. Free other days.

Modern Gallery, 500 Fifth Ave.—Works by
Modernist Sculptors to Mar. 22.

Montross Gallery, 550 Fifth Ave.—Pictures
by Gari Melchers to Apr. 1.

Municipal Art Gallery, 16 St. & Irving Pl.—
Artistic Posters, to Mar. 25.

National Arts Club, 119 E. 19 St.—Portraits
of Academicians and Associates from the
N. A. D. Permanent Coll'n to Mar. 25.

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ing."—Stuart Gallery.—A. W. Drake
Memorial Exh'n of Wood-Engravings.

Ralston Galleries, 567 Fifth Ave.—Works
by Group of American Painters, to Mar.
25.

Reinhardt Galleries 565 Fifth Ave.—Por-
traits by Prince Pierre Troubetskoy, to
Mar. 27.

Salmagundi Club, 14 W. 12 St.—Annual
Exhibition of Oils by Members, to Mar.
23.

Scott & Fowles Galleries, 590 Fifth Ave.—
Works by Leon Bakst, to Mar. 25.

Jacques Seligmann Galleries, 705 5th Ave.—
Henry Clews, Jr.'s, God of Humormystics
Thumb Box Gallery—Oils and Watercolors
by Homer Boss, to Mar. 25.

Whitney-Richards Galleries, Holland House,
Fifth Ave. and 30 St.—Works by J. Alden
Weir, to Mar. 18.

Max Williams, Madison Ave. at 46 St.—
Colored Mezzotints by S. Arlet Ed-
wards, F. G. Stevenson and Others.

CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Karl
J. Freund art property and antiquities,
afts., Mar. 20-23. Library of the late
Mrs. Amzi L. Barber, Mar. 20-21, afts. and
eves. Mrs. J. P. Sabins line engravings
and mezzotints, including examples by S.
Arlet Edwards, Mar. 22 eve.

Anderson Galleries, Madison Avenue at 40
St.—The John E. Burton Collection of
Curios, with other Collections of China,
Pewter, Pottery, Indian Baskets and fine
Furniture, now on Exhib'n to Sale afts.,
Mar. 20-22.—Chinese Potteries, Embroid-
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William K. Bixby with a consignment of
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Exhib'n, to Sale in five aft. and eve.
sessions beginning Wed. aft., Mar. 29.—
Remarkable coll'n of rare Autographs, on
Exhib'n Mar. 20 to Sale Mar. 27-28.

Copley—Plaza Hotel, Boston.—Ross Hall
Maynard Antiques, Engravings and Paint-
ings, Mar. 27-29.

Important Autographs.

What is announced as one of the most in-
teresting and important collections of
American and foreign autographs that has
come on the market in many years goes on
exhibition at the Anderson Galleries on
Monday, preliminary to the sale on March
27-28. Many great names are represented
by autograph letters. There is a Bible of
1634 with a presentation inscription by
Cromwell, and 300 letters by Ruskin.

Among the American material appear the
only known letter by Joseph Rodman
Drake, author of "The American Flag," the
original order for the firing on Fort Sumter,
a full set of letters by the Presidents, a
Maya manuscript of seventeen large leaves,
painted on deer-skin, and twenty remarkably
interesting letters by Longfellow. Letters
and documents by many of the Signers are
in the sale, and the Washington letters are
unusually important. The Grant autographs
are of interest. There are many letters to
members of his family, and in addition there
are his original Field Despatch Book and
the original letter which Grant wrote to
Sherman about the terms of surrender
which Sherman had offered to Johnston—
certainly one of the most important of all
Civil War letters.

The original Mss. by John Fiske are of
very great importance. Two quarto vol-
umes beautifully bound in crushed levant
morocco, contain the holograph Mss. of
"Scenes and Characters in American His-
tory," and also the original Mss. of his
sketch of Hutchinson and his "Koschei, the
Deathless."

More important, however, than any of
these is the original Mss. of his greatest
work, "The Discovery of America." This
is in 3 quarto volumes, containing more than
1,000 pages. The marginal headings and
notes have been written by Fiske in red
ink and an interesting leaf gives a chrono-
logical record of the time spent in writing
the work which occupied a little over a year.

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Evening, March 23. Catalogues on
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Huntington Library Sale.

Beginning today, and continuing until the sale at public auction starting Wed. aft., March 29, there will go on exhibition at the Anderson Galleries an unusual collection of autograph letters, beautiful bindings, rare and fine books, and valuable Mss., duplicates and selections from the libraries of Messrs. Henry E. Huntington and William K. Bixby, together with an important lot of rare books on early English literature from the library of the late E. Dwight Church. This will be the most important public offering of literary properties since the sale of the famous Robert Hoe Library, which was also conducted by the Anderson Galleries.

For several years Mr. Huntington has been the largest individual buyer of rare books in the world. Long ago he acquired literary treasures from the McKee, Poor, Daly, Heckscher, and other important sales; at the dispersal of the Hoe Library he was by far the largest buyer, and since then he has acquired *en bloc* no less than four magnificent libraries—the great collections made by the Duke of Devonshire, and Messrs. E. Dwight Church, Beverley Chew, and Frederick W. Halsey.

The books from Mr. Huntington's library to be sold consist almost entirely of XIX Century English colored plate books and comprise the entire first session of the sale. With hardly an exception they are first editions, extremely rare, and in fine bindings.

In a letter to The Anderson Galleries, Mr. Bixby says:

"During a long period of collecting I have acquired some duplicate books, many manuscripts by the same authors, and many autograph letters by the same writers, until the room in which I keep them has been crowded to overflowing. To obtain more space, I have sent a large quantity of literary material to you for sale."

The Bixby Collection.

In Mr. Bixby's consignment are illuminated Mss., privately printed books, extra-illustrated books, great rarities in English literature, and a very large amount of autographic material. There are letters from Byron, Carlyle, Dickens, Emerson, Franklin, Goethe, Hawthorne, John Paul Jones, Shelley, Washington, and other celebrities. Mr. Bixby's consignment is richest in the original Mss. of distinguished authors. Among those represented are Henry James, Daudet, Dumas, Field, Fiske, Harte, Hawthorne, Haydn, Hazlitt, Hogg, Holmes, Irving, Kipling, Lamb, Lever, Cotton Mather, John Howard Payne, Poe, Riley, Scott, Southey, Swinburne, Tennyson, Thoreau, Verdi, Wilde, and Charles Reade, who is represented by the original Ms. of one of the greatest novels in the language—"The Cloister and the Hearth."

From the Church Estate.

Among the extraordinary books consigned by the Church estate are: Byrd's Songs (1589), Churchyard's "Misericord of Flaunders" (1579) Ford's "Fames Memorial" (1606), "Kalender of Shepards" (1518), Kendall's "Flowers of Epigrammes" (1577), Lydgate's "Treatise of the Horse" (1499), Shakespeare's "Henry the Fifth" and Lancaster and York, printed in 1608 and 1619, and Reynold's "Mythomystes," 1630. Of some of these books only two or three copies are known; of others, only three or four. In addition, there are many first editions of English authors of later times.

Sprague-Byam Sale.

At the first session on the aft. of Mar. 10 at the Anderson Galleries, of the collection of Mrs. William Sprague and Mrs. Francis Byam, \$2,631 was realized. Mr. C. H. Harden paid \$335 for a Lang Yao bowl of mottled sangde-boeuf of the Kang Hsi period.

At the second and final session Mar. 11, the total was brought to \$18,183.50. Mr. F. J. Perkins gave \$1,800 for 12 Hepplewhite dining room chairs. Mr. Geo. D. Smith paid \$700 for two Louis XVI vitrines, ornamented with gold ormolu, and the Lans Co. the same amount for a suite of silk Beauvais tapestry, 7 pieces, made for the 1900 Paris Expos'n.

Curios, Pewter and Pottery.

The John E. Burton collection of curios is now on exhibition at The Anderson Galleries and will be sold on the afternoons of Monday, Tuesday and Wednesday, next. This collection has been famous in the West for many years, and was made during Mr. Burton's travels in Alaska and the Orient.

The division of Alaskan carved ivories and curios is large and important, and many interesting objects are to be found among the Chinese and Japanese objects of art, the firearms, Indian objects, coins and medals, precious and semi-precious stones and Egyptian jewelry and glass.

The third session is composed of other consignments of china, etc.

Rare Books Sold at Walpole Galleries.

At a book sale on March 10, at the Walpole Galleries, 10 E. 49 St., \$7,070 was realized. Mr. E. D. North gave \$1,825 for a work, said to be by Herbert Lawrence, and claimed to be hitherto unknown, attributing the authorship of Shakespeare's plays to Bacon, and antedating by 100 years all other works on the controversy. It is the "Life and Adventures of Common Sense, an Historical Allegory," 12 mo. London, 1769. Mr. George D. Smith paid \$775 for 8 unpublished letters of Dickens, written to John Macrone, the publisher of "Sketches by Boz." He also gave \$95 for the first edition of the "Ingoldsby Legends," \$85 for the manuscripts of "Memorable Names," an unpublished book of Leigh Hunt and \$80 for a silver bound "Enchiridion Militis Christiani," Cambridge, 1685.

Franklin Library Sale.

The first four sessions, Mar. 15-16, of the sale of the Library of the late William M. Franklin, of E. Orange, N. J., at the Anderson Galleries, amounted to a total of \$7,562.80. The fifth session on Wed. eve. brought \$1,992.75. The sale ended Thurs. aft. with a grand total of \$11,121.75.

Mr. Geo. D. Smith paid \$65 for the Grolier Club's publication (one of 150 on Japan) of the "Rubaiyat." Mr. N. J. Barlett gave \$70 for a descriptive catalog of George Cruikshank's works, containing 313 illustrations; and Dr. J. Martini paid \$62.50 for 3 vols., "History of Printing in France in the XV and XVI Centuries," by A. Claudin. Mr. H. O. Harris gave \$62.50 for Dibdin's "Typographic Antiquities, or the History of Printing in England, Scotland, and Ireland." Messrs. Chas. Scribner's Sons obtained for \$50 F. de Goya's "La Taureau machie," and for \$63 the "Collection des Goncourt," 3 vols., with heliograph plates. Mr. A. J. Kennedy paid \$55 for 3 vols. of "L'Estampe Originale," published by the artist members of the Soc'y.

Kinsley-Hogencamp Sale.

At the Hiram Parke New Galleries, 924 Broadway, on Wed. evening, the first session of the sale of the collections of Joseph T. Kinsley of Phila. and William Hogencamp of Paterson, N. J., realized \$4,590. The highest price of the evening was \$195, paid by Mr. Ditmar for A. S. Franke's "Spanish Dancers." Mr. Stone gave \$190 for J. G. Brown's "Expectation." Mr. Helfer \$165 for A. Ritzberger's "Love's Young Dream" and Mr. Wilbur \$140 for G. Lauege's "The Gleaners." Mr. A. W. Jenkins paid \$105 for Portielje's "Drawing the Squire's Portrait."

At the final session, Thursday, the results were \$28,590, which brought the grand total for 179 numbers to \$33,180. The highest price, \$6,500, was paid by Mr. S. S. Ellis, said to be acting for a N. Y. club, for Schuessle's "Benjamin Franklin Before the Privy Council." Mr. J. J. Atkinson, Jr., of Phila., gave \$6,000 for Blommer's "Departure of the Fishing Boats." Mr. Henry Schulteis gave \$1,050 for O. Achenbach's "Bay of Naples." Mr. Ditmar secured for \$925 Ziem's "Entrance to the Public Gardens, Venice," and Bruner Bros. for \$750 Verboeckhoven's "Cow and Landscape." For the same amount Mr. William Zanker bought W. H. Beard's "Bulls and Bears." Holland Galleries paid \$510 for Daubigny's "Villerville," and Mr. John Levv the same amount for W. M. Chase's "Still Life, Cod and Snapper."

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